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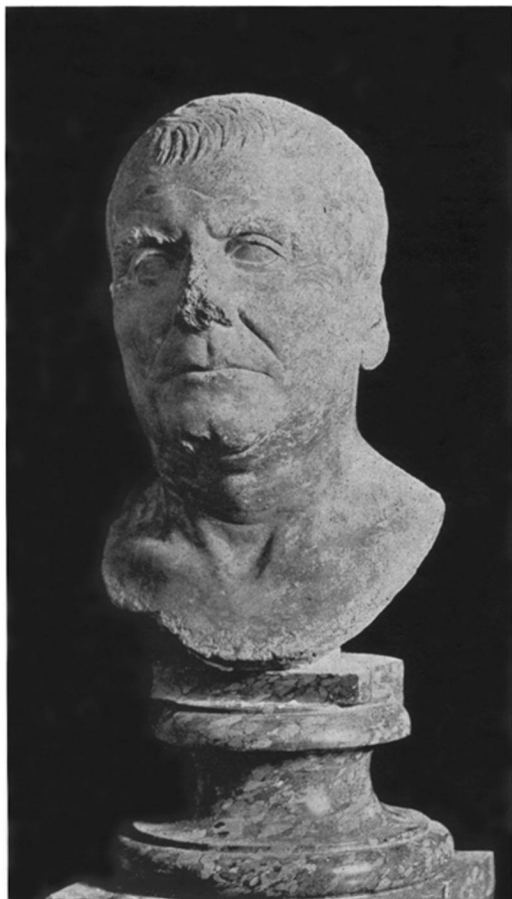


Fig. 4

their own individual ways and are equally characteristic of their different epochs and schools. The younger of the two (which was found in central Italy) is a replica of a well-known Greek portrait commonly called "Menander" (Fig. 3). The evidence for the justification of this name is, however, so indecisive that the head may be studied merely as a work of art. The emphasis with which the sculptor has shown the individual characteristics of the head (such as the nose, mouth, and shape of skull) make it plain that it is a portrait; the method of representing the hair in long, disordered strands points to a time not earlier than the middle of the fourth century B. C. The slightly troubled expression of the face, the sadness of the eyes and mouth — a sadness as of one to whom the vanity of life was very present — is such as was common in the Greek world from the fourth century onwards. It was, perhaps, not so much sadness and worry as an abiding gravity which gave way to no useless repining, but, as can be seen in the vigorous pose of this head, could maintain itself with strength and dignity. Though we cannot tell who the portrait represents, and while the original might have been made later than the fourth century

B. C., it is safe to regard this head as a fine example of the art of portraiture of that epoch. The Museum possesses another replica of this same portrait, which lacks the freshness and naturalness of the one belonging to Mrs. Brandegee. The modelling is both less true and less subtle. It has the clumsiness which a trained eye recognizes at once even without the aid of comparison.\*

The last of the four heads, that of the old man (Fig. 4), is a superb example of Roman portraiture of the time of the Republic. It cannot lay claim to any beauty of form or feature; it is uncompromisingly homely. Nevertheless it will possibly interest the casual visitor more than the other heads because of its undoubted likeness to many of our own Yankee forbears. The sculptor was a great master. The way in which he has rendered the signs of old age in the withered neck, the irregular wrinkles of the brow, and the uneven mouth is magnificent. It is realism of a perfect kind, for the evidence of the wear and tear of life is subdued by and made minor to the splendid and enduring vigor of the mind and character behind the cheerful old face. What an old age! The sap may be running slow, the body may show the blows dealt by life, but the stiff, short hair is still thick, the head is still held upright and forward. It is the face of a clean living, plain thinking man, one who had "held both hands before the fires of life," and seems to scarcely suppress a smile at the thought that any one should want the portrait of his old face.

RICHARD NORTON.

### William Pitt Preble Longfellow

WILLIAM Pitt Preble Longfellow, a member of the Board of Trustees of the Museum from 1883 until his resignation in 1910, died August 3 last. Upon his election to the Board Mr. Longfellow was appointed a member of the committee which, under the By-Laws then in force, administered the artistic interests of the Museum, and continued a member for twenty-three years, until, in 1906, he asked to be relieved from the duty. In 1888 Mr. Longfellow was added to a committee appointed the previous year to carry out the final enlargement of the first Museum building on Copley Square. In 1899 he was made a member of the committee on the Library of the Museum, serving until, in 1906, the committee was discontinued in accordance with its own request. During eight years, from 1882 to 1890, Mr. Longfellow gave instruction in perspective at the School of Drawing and Painting, now the School of the Museum.

In accepting Mr. Longfellow's resignation at the annual meeting of 1910, the Trustees voted that the following minute expressing their appreciation

\*A similar case can be seen in two heads of Augustus now in the Museum. One of them is from Sardinia; the other, belonging to the Fogg Museum, is from Italy. Though the former is the more complete of the two, it is greatly inferior to the less perfect one. It is dull and lifeless like a tracing, while the other is vivid and natural.

of his services to the Museum should be placed on their records:

"The Trustees accept the resignation of William P. P. Longfellow very unwillingly. Mr. Longfellow was made a Trustee in the year 1883, and from that time until now has been a devoted member of the Board. He was a member of the committee on the Museum from his election in 1883 until 1906, when he declined reappointment. Those who served with him on that committee testify to the great value of his services. His judgment was excellent, not only on the question of acquisitions, but also upon questions of administration and policy. He was a conservative force in the committee, but a force which was never in the way of progress. In accepting Mr. Longfellow's resignation the Trustees wish to express their sincere appreciation and gratitude."

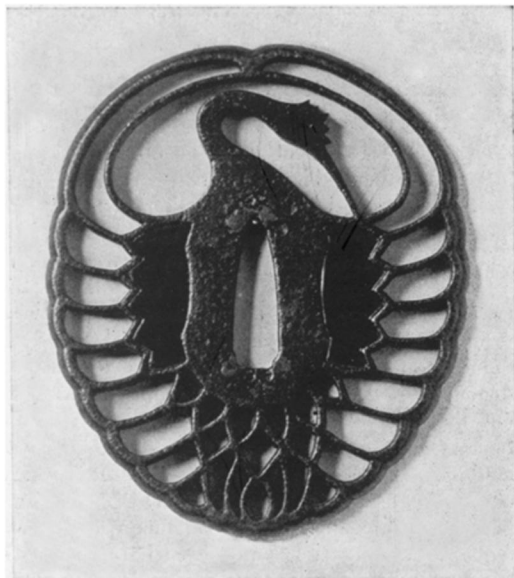
### Okakura-Kakuzo

#### Francis Bartlett

Okakura-Kakuzo, Curator of the Chinese and Japanese Department, died at his home in Izura Otsumachi, Japan, on September 2 last.

Francis Bartlett, Trustee and munificent benefactor of the Museum, died on September 23 last.

The action of the Trustees will be reported in the following number of the Bulletin.



Iron Sword Guard, Akasaka School  
Japanese, Early Seventeenth Century

### A New Acquisition of Japanese Sword Guards

THE Chikami Collection of Japanese sword guards recently acquired is a very notable addition to the sword furniture belonging to the

Museum. Merely as a reflection of the knowledge and discrimination of a Japanese collector, it is interesting, though its importance lies in the extent to which it illustrates the art of the tsuba-maker and supplements the material we already have.

According to the critical descriptions made by Mr. Okabe-Kakuya, which accompany the collection, a relatively large number of the guards is of primary importance. More than half of these are specimens of the work produced in the seventeenth century, and the remainder, though of later date, show the continuity of the early tradition in spite of changes in taste. They add several important names to the list of the artists hitherto represented in the Museum collection, and greatly extend and strengthen the representation in the various renowned schools. There are many early specimens of the Awa, the Gotō, the Higo, the Hōan, and the Kaga Schools; but especially are there important guards of the Umetada, the Kaneiye, the Miōchin, and the Akasaka Schools. Twenty-two specimens are ascribed to the Umetada artists and four fine guards illustrate the work of the early Kaneiye. In the list of the Miōchin is the great name of Nobuiye. The "very rare and excellent" guard, as Mr. Okabe calls it (of which a plate appears above), is a superb example of the work of an early Akasaka artist.

In addition to the guards of the first importance there are five times as many in the collection to draw on for illustrations of the development of the *tsuba* and the art of the *tsuba*-maker. The material for this purpose in the Bigelow and the Weld Collections is very rich; by the acquisition of the Chikami Collection it is increased two-fold and very greatly extended in the direction of varieties of technique and design. Within a few months the Department hopes to place all of this material at the service of students. A selection from the more important guards of the newly acquired collection is on exhibition in Japanese Reserve II.

F. S. K.

### Artist and Subject

EACH successive visit to the familiar picture galleries and print collections abroad quickens anew and deepens one overwhelming sensation, the feeling of the *immensity* of art. A mysterious force, a passion which throughout the ages has impelled some elect among men to give utterance to their creative yearnings, has accumulated for our delight an heirloom of art almost unthinkably vast and of myriad forms, each unit the result of an evolution more or less protracted, each the possible basis of enticing, fascinating research. Here are opportunities for comparing productions of an artist at different periods of his life, for studying into the methods by which colors are made to shine and glow. We shall find one artist whose pictorial idea was born full-fledged, Minerva-like; another,—Böcklin comes to mind as an illustration,—with